



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

be taken with regard to the orchestra, for a symphony at all complicated. The violins should first be practised alone; the violas and basses by themselves; the wooden wind instruments (with a small band of stringed instruments, to fill in the rests, and accustom the wind instruments to the points of re-entrance); the brass instruments the same; and very often it is necessary to practise alone the instruments of percussion; and lastly, the harps, if they be numerous. The studies, in combination, are then far more profitable, and more rapid; and there is then good hope of attaining a fidelity of interpretation, now, alas, but too rare.

The performances obtained by the old method of study, are merely *approaches* to achievement; beneath which so very many master-pieces have succumbed. The superintending conductor, after the butchering of a master, none the less serenely lays down his stick with a satisfied smile; and if some few misgivings remain with him as to the mode in which he has fulfilled his task, should no one venture at the close to dispute its accomplishment, he murmurs aside:—"Bah! vœ victis!"

ENGLISH MINSTRELSY.

"No poets of any country make such frequent and enthusiastic mention of minstrelsy as the English. There is scarcely an old poem but abounds with the praises of music. Adam Davy, or Davie, of Stratford-le-Bow, near London, flourished about 1312. In his *Life of Alexander*, we have several passages like this:—

'Mer[r]y it is in halle to he[a]re the harpe,
The mynstrall syng, the jogelour carpe' [recite].

And again:—

'Mery is the twynkelyng of the harpou.'

The fondness of even the most illiterate, to hear tales and rhymes, is much dwelt on by Robert de Brunne, or Robert Mannyng, 'the first of our vernacular poets who is at all readable now.' All rhymes were then sung with accompaniment, and generally to the harp. So in 1338, when Adam de Orleton, bishop of Winchester, visited his Cathedral Priory of St. Swithin, in that city, a minstrel named Herbert was introduced, who sang the *Song of Colbrand*, a Danish Giant, and the tale of *Queen Emma delivered from the ploughshares*, or trial by fire, in the hall of the Prior. A similar festival was held in this Priory in 1374, when similar gestes or tales were sung. Chaucer's *Troilus* and *Cresseide*, though almost as long as the *Æneid*, was to be 'redde, or else songe,' and Warton has printed a portion of the *Life of St. Swithin* from a manuscript, with points and accents inserted, both over the words and dividing the line, evidently for the purposes of singing or recitation (*History of English Poetry*, vol. i., p. 15, 1840). We have probably by far more tunes that are fitted for the recitation of such lengthy stories than exist in any other country."—*From Mr. W. Chappell's complete and every way admirable work upon English Minstrelsy.*

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 262.)

"For as old Memnon's image, long renown'd
By fabling Nilus, to the quivering touch
Of Titan's ray, with each repulsive string
Consenting, sounded through the warbling air
Unbidden strains; even so did nature's hand
To certain species of external things
Attune the finer organs of the mind:
So the glad impulse of congenial powers,
Or of sweet sounds, or fair-proportioned form,
The grace of motion, or the bloom of light,
Thrills through imagination's tender frame,
From nerve to nerve: all naked and alive
They catch the spreading rays; till now the soul
At length discloses every tuneful spring,
To that harmonious movement from without
Responsive."—*Akenside.*

"Memnon, the Ethiop King,
Whose statue turns a harper once a day."—*Byron.*

"Great Memnon, that long sitting by
In seeming idleness, with stony eye,
Sang at the morning's touch, like poetry."
Leigh Hunt.

"Thy skill, Arion!
Could humanise the creatures of the sea,
Where men were monsters. A last grace he craves,
Leave for one chant;—the dulcet sound
Steals from the deck o'er willing waves,
And listening dolphins gather round.
Self-cast, as with a desperate course,
'Mid that strange audience, he bestrides
A proud One docile as a managed horse;
And singing, while the accordant hand
Sweeps his harp, the Master rides;
So shall he touch at length a friendly strand,
And he, with his preserver, shine star-bright
In memory, through silent night."—*Wordsworth.*

"Then was there heard a most celestial sound
Of dainty music, which did next ensue
Before the spouse: that was Arion crown'd;
Who playing on his harp unto him drew
The ears and hearts of all that goodly crew;
That even yet the dolphin, which him bore
Through the Ægean seas from pirate's view,
Stood still by him astonished at his lore,
And all the raging seas for joy forgot to roar."
Spenser.

"When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook:
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close."
Milton.

Note.—In the last No. of *Mus. Times*, the extracts from Chaucer and Leigh Hunt were transposed in printing; so that the reference to the sea-fight, meant for the former, seemed to usher in the latter.

Music among the Poets and Poetical Writers—(continued.)

"Where should this music be? 'T' the air, or the earth?
It sounds no more:—and sure it waits upon
Some god of the island. Sitting on a bank
Weeping again the king my father's wreck,
This music crept by me upon the waters;
Allaying both their fury, and my passion,
With its sweet air."—*Shakespeare.*

"Bloweth thy trump, and that anon,
(Quoth Fame) 'thou Æolus, I hote, [called]
And ring these folk's works by note,
That all the world may of it hear.'
And he 'gan blow their loos [praise] so clear
Within his golden clarion,
That through the world ywent the soun [sound]
All so kindly and eke so soft,
That their fame was yblown aloft."—*Chaucer.*

"Hyperion, leaving twilight in the rear,
Came slope upon the threshold of the west;
Then, as was his wont, his palace-door flew ope
In smoothest silence, save what solemn tubes,
Blown by the serious Zephyrs, gave of sweet
And wandering sounds, slow-breathed melodies."
Keats.

"*Enchanter.* 'Twas I that led you through the painted
meads,
Where the light fairies danced upon the flowers,
Hanging on every leaf an orient pearl,
Which, struck together with the silken wind
Of their loose mantles, made a silver chime."
Author unknown.
[From Charles Lamb's 'Dramatic Specimens.']

"Her* silver voice
Is the rich music of a summer bird,
Heard in the still night, with its passionate cadence."
Longfellow.

TO CORRESPONDENTS.

This Journal is published on the 1st of every month.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Violino.—For the information you require, consult "Guhr's Paganini's Art of playing the Violin," published in Novello's Library for the diffusion of Musical Knowledge.

H. J. Little.—Messrs. Puttick and Simpson, 191, Piccadilly, constantly publish catalogues of old and second-hand music; which catalogues you can have regularly posted to your address, by forwarding postage-stamps to Piccadilly.

* The Spirit of Poetry.

Brief Chronicle of the last Month.

BUCKINGHAM PALACE.—Her Majesty gave a State Concert on the 2nd July; when Madame Clara Novello, Mdlle. Wagner, Signor Gardoni, Herr Formes, and Mr. Weiss, had the honor of singing. The principal feature of the programme was a selection from Rossini's *Stabat Mater*; in which Madame Clara Novello's delivery of the grand aria, "Inflammatus," stands celebrated as a piece of consummate vocal declamation.

MR. and MRS. ALFRED GILBERT'S and **MISS COLE'S** third performance of Classical Chamber Music took place on Monday morning, June 30th.

COLOSSAL CONCERT HALL, SURREY GARDENS.—The Grand Inauguration Festival, for the opening of this hall, took place on the days of the 15th July to 19th July (inclusive), with very brilliant success, under the direction and immediate superintendence of Mons. Jullien. The hall is said to be "capable of containing 10,000 persons,—built on the strictest principles of acoustic science, from the plans and designs of Horace Jones, Esq., architect." The Festival was under the patronage of Her Most Gracious Majesty the Queen; and the principal vocalists, instrumental soloists, chorus, and orchestra, consisted of 1000 performers. As oratorios were a main feature on this occasion, it was of course necessary to engage Madame Clara Novello; and the following is the list of vocalists who were announced to take part in the performances, both sacred and miscellaneous:—Mesdames Alboni, Clara Novello, Rudersdorff, Dolby, Amadei, Jessy Rols, Kate Rance, Beyer Zerr, Romani, and Gassier; with Messrs. Gassier, Du Laurens, Ferrari, Weiss, Rokitansky, and Sims Reeves. The complete success of the Festival marked the enthusiastic gratification of the public, and should be highly satisfactory to the directors.

CRYSTAL PALACE.—The last of the series of concerts is announced for August 1st.

ST. JAMES'S HALL.—The prospectus has been issued of a company for the construction of an adequate music-room at the west end of London. It is to be called the St. James's Hall Company; and the building will occupy a space between the Regent's Quadrant and Piccadilly, with ample entrances in both. It has been designed by Mr. Owen Jones, and will exceed nearly all the large music-rooms in the kingdom, including Exeter Hall, in length and height, although not in width, its measurement being 134 feet by 60, and 60 feet in height. There will also be two minor halls, together with a spacious restaurant, the whole of which will be available for public meetings or festivals.

HEREFORD.—The members of the Choral and Philharmonic Societies gave their Midsummer Concert on the 25th June; the numbers of the latter having considerably augmented since the period of their previously last public performance. The selection, on the occasion now recorded, was very good; and comprised works of Handel, Mendelssohn, Webbe, Gibbons, Hatton, Bishop, and other eminent composers. Mr. Townshend Smith presided at the pianoforte with his usual care and ability.

MELTON-MOWBRAY.—Mr. H. Nicholson, of Leicester, gave a concert on the 10th July. The vocalists were Miss Poyzer, Mr. Oldershaw, and Mr. Farmer.

DUDLEY.—The Religious and Literary Society held their first Musical Soirée on the 2nd July. The Rev. J. C. Brown, Vicar of Dudley, took the chair. The music was conducted by Mr. W. C. Johnson.

HULL.—Miss Wilson, late of the Wilberforce School for the Blind, York, gave her first Annual Benefit Concert on the 8th July.